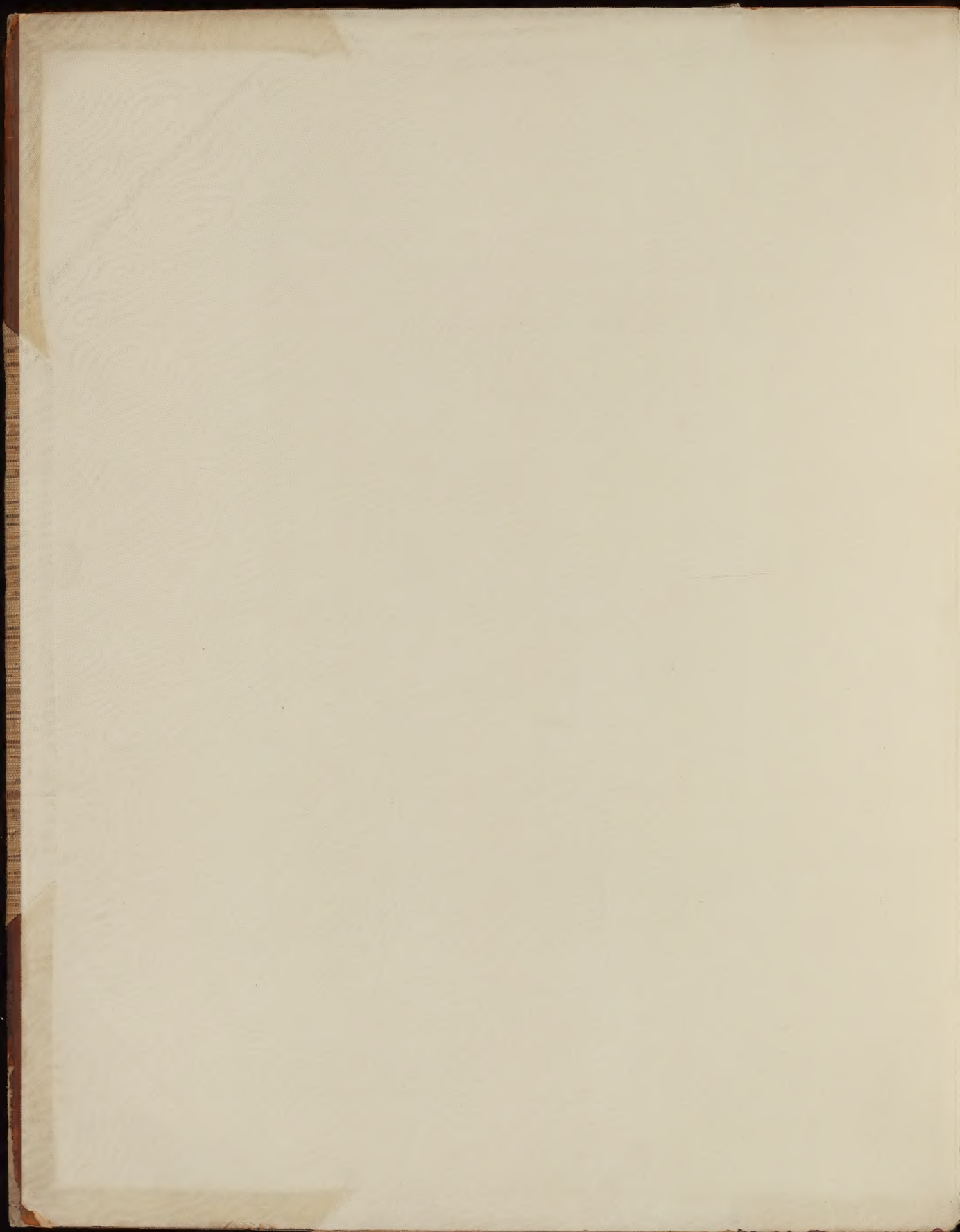


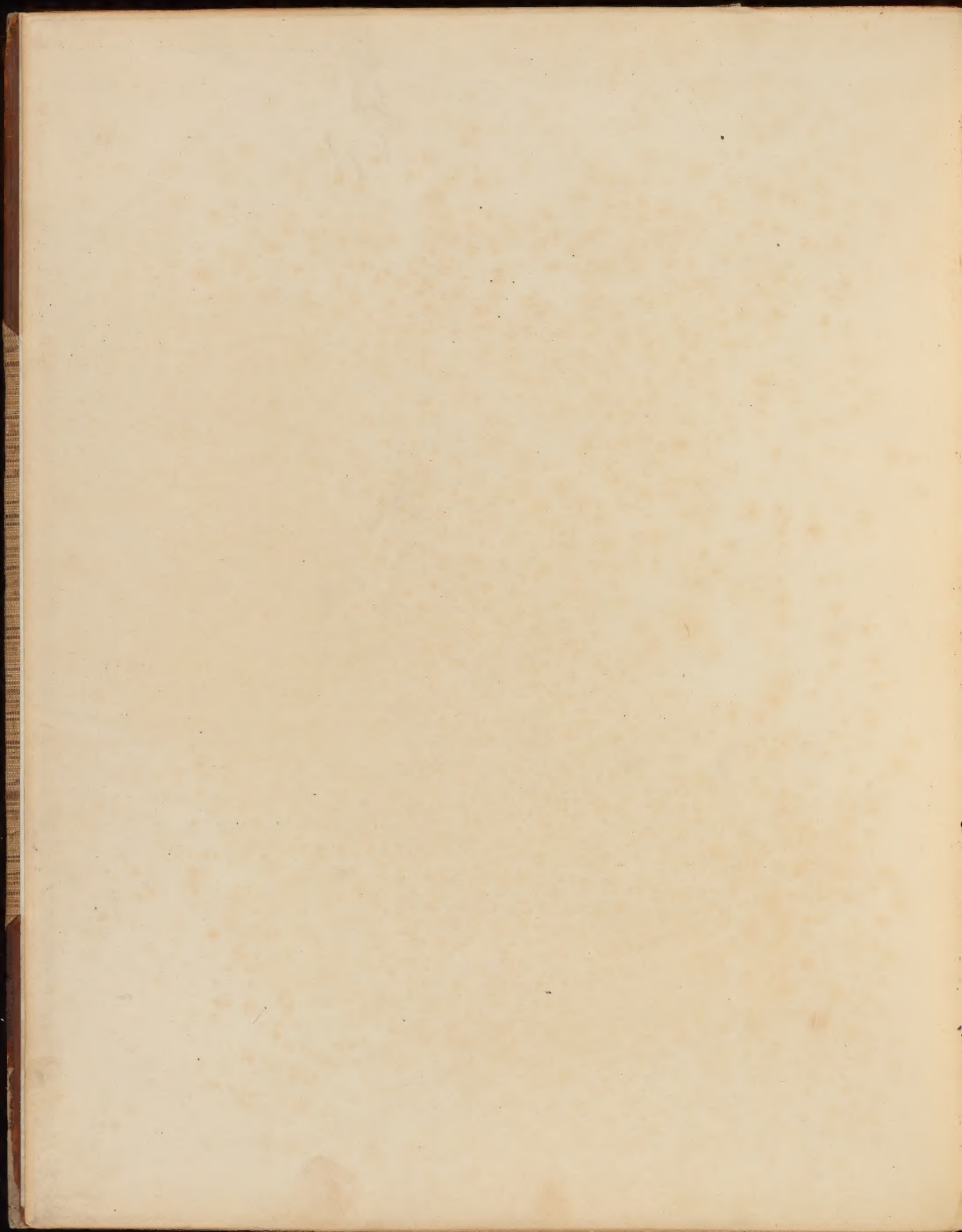
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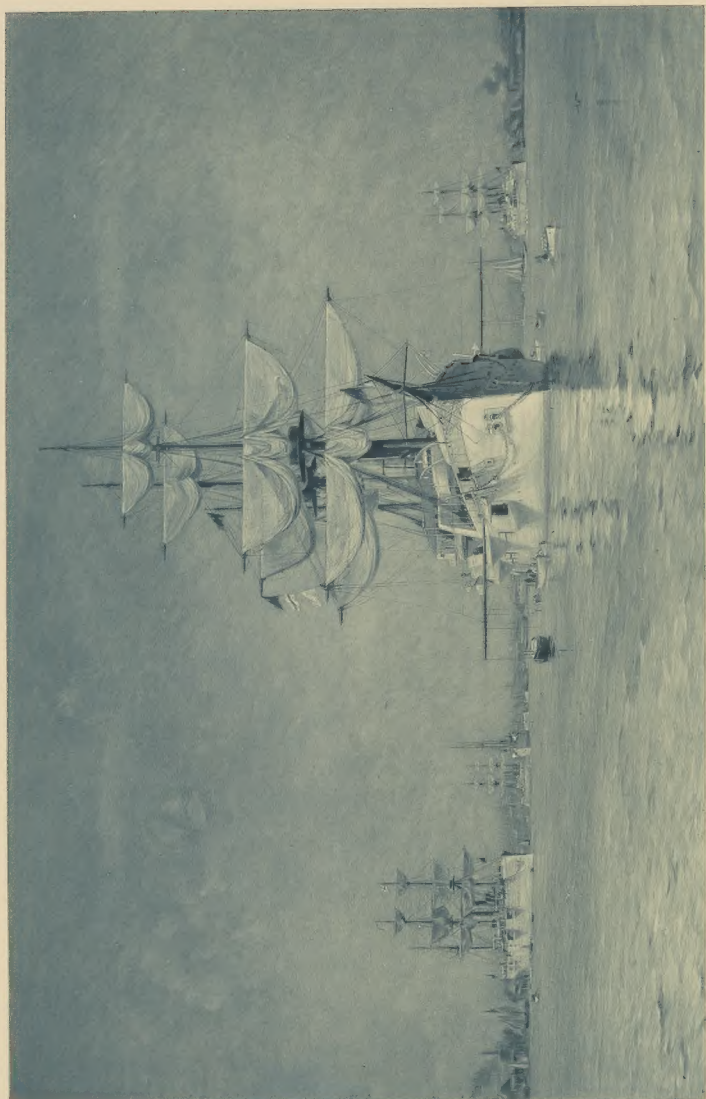
THE ART OF THE WORLD

Grand (Columbian) Edition de Luxe

Limited to 500 copies

SECTION THREE

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Photograph by George

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WALTER L. DEAN : PEACE
PHOTOGRAPHY CO. N.Y.

PEACE.

WALTER L. DEAN.

(American School.)



WALTER L. DEAN

Mr. Dean's admirable picture represents the White Squadron at anchor in Boston Harbor. The vessel conspicuous in the foreground is the flagship *Chicago*, Rear-Admiral John J. Walker commanding; while the *Newark*, *Atlanta*, *Yorktown*, and *Boston* lie in the distance. The little flags at the main topsail yardarm of the flagship convey the signal to furl sails. The white flag with the red cross, on the *Newark*, to the left, means that she is the guard ship of the squadron. Between the *Chicago* and *Atlanta* the famous yacht *America*, owned by the late General B. F. Butler, is seen coming up the harbor. The city of Boston on the left, the Charlestown Navy Yard with the old man-of-war *Wabash*, and East Boston on the right, lie in the distance. The title of this tranquil summer scene is most felicitous and suggestive.

Mr. Dean was born in Lowell, in 1854, and after a brief experience in cotton manufacturing he devoted several years to the study of art in Boston. After teaching drawing for a time he applied himself to painting, and in 1882 he visited Paris, and spent a year in the Julian Academy, under Lefebvre and Boulanger, and some months in sketching-trips on the Continent and in England. On returning to this country he was able to indulge his early love for yachting, and he has made many cruises along the New England coast.

THE MORNING SONG. ADOLPH SCHLABITZ. *(German School.)*

The artist, whose home is in Berlin, visited the Tyrol in 1890, in order to obtain some needed rest. At Alpbach, which is over three thousand feet above the sea, he happened to enter the village school, where the children, accompanied by the teacher, were singing their morning song. The brilliant light, the fresh coloring of the young faces, the contrast of the hue of the green mountain seen through the large windows, all fascinated him so much as to retain him for many months in the village, until he had painted this scene. When he descended into the valley, in December, the snow and ice made his journey a perilous one.

Herr Schlabitiz obtained two medals at London exhibitions in 1891.



ADOLPH SCHLABITZ



ADRIAN N. HOLMES

THE MORNING SONG

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V. HOLME.

The painter of this sympathetic scene is Miss Mary V. Holme, born in Salem County, New Jersey. Her life has been passed in Philadelphia. In 1879 Miss Holme began the study of art at the Pennsylvania Academy of Fine Arts, under Mr. W. F. M. and Mr. Thomas Eakins. After pursuing the preliminary studies Miss Holme devoted herself to painting, and in course of time became herself a teacher in charge of the portrait class at the Philadelphia School of Design. A little later she went abroad, and passed two years in Parisian art study in various art galleries. At present she is practicing her profession in Philadelphia.

Miss Holme has placed her charming little group against the diffused light from a central window, which brings out the heads in strong relief. The older children are engaged with their dainty holiday task, while the youngest is an intent observer. The absence of affectation in the artist's treatment, and the unconsciousness of her subjects, impart a peculiar interest to her work.

THROUGH THE WOODS.

GEORGE STEEN.

A beautiful scene of rural life Mr. George Steen has depicted upon his store of outdoor studies. The scene is set in a wooded landscape, with a drove of cows pacing through the forest, headed by a white leader, and followed by a black and white cow. The size of the scene represents a "second growth," and the forest is a primeval forest to be seen, with a mass of slender trunks with a luxuriant effect in the sunlight, which the artist has depicted upon the scene.

Mr. Steen was born in 1840, and studied in Düsseldorf and Paris. He is a member of the Academy of Design, and his home is in Philadelphia.



LUCY D. HOLMF. A HOLIDAY OCCUPATION.
PROBATIONER, 1894.

A HOLIDAY OCCUPATION.

LUCY D. HOLME.

(*American School*)



LUCY D. HOLME.

The painter of this sympathetic picture of childhood was born in Salem County, New Jersey, but the greater part of her life has been passed in Philadelphia and its vicinity. In 1879 Miss Holme began the study of art at the Pennsylvania Academy of Fine Arts, under Mr. William Sartain and Mr. Thomas Eakins. After pursuing the usual preliminary studies Miss Holme devoted herself to figure painting, and in course of time became herself a teacher, taking charge of the portrait class at the Philadelphia School of Design for Women. A little later she went abroad, and passed two years in Parisian ateliers and in study in various art galleries. At present she is practicing her profession in Philadelphia.

Miss Holme has placed her charming little group against the diffused light from a curtained window, which brings out the heads in strong relief. The older children are busily engaged with their dainty holiday task, while the youngest is an intent observer. The absence of affectation in the artist's treatment, and the unconsciousness of her subjects, impart a peculiar interest to her work.

THROUGH THE WOODS.

THOMAS ALLEN.

(*American School*)

For this fresh and cheerful scene of rural life Mr. Allen has doubtless drawn upon his store of outdoor studies made in the meadows and upland pastures and the wooded roadways of New England. The drove of cows pacing unconcernedly along the road are headed by a white leader, alert and conscious of responsibility. The size of the trees shows that the wood represents a "second growth." There are no giants of the primeval forest to be seen, but simply a close clustering mass of slender trunks with branches growing low and affording a luxuriant effect in the sunlight, which the artist has been prompt to seize upon.

Mr. Allen was born in St. Louis, in 1849, and studied in Düsseldorf and Paris. He is a member of the National Academy of Design, and his home is in Boston.



THOMAS ALLEN.



THOMAS ALLEN

THROUGH THE WOODS



ON THE BEACH, SCHEVENINGEN.

PH. SADÉE

(Dutch School.)



PH. SADÉE.

Born at The Hague, in 1837, the artist, after having visited France and Germany, returned to his native city to establish himself there. He first painted historical subjects; then he devoted himself to rendering scenes in the life of fishermen, sailors, and peasants. He is a member of the Board of Directors of the Academy of The Hague.

On the beach at Scheveningen some fishermen's boats have just been drawn up on the sand; other boats follow, and the rest of the flotilla is seen on the horizon. The fishermen's wives and the dealers who are waiting for them help them to unload the boats. Some put the fish into baskets; others, crossing the pools of water which the outgoing tide has left on the beach, spread on the sand the skates and brills, of a pearly whiteness, the sea-dogs and eels, green with golden tints. In the foreground a young woman, kneeling down, is carefully examining every fish, choosing the finest and putting them apart in a basket; another, leaning her elbow on an empty basket, her head covered with a straw hat, is counting the contents of her leathern purse, the produce of her sale. One group dominates the scene - a robust-looking woman aiding another to discharge her load. It is an open-air market: some have been fishing out at sea; others, come from the town, select their stock and pay for it.

PROPAGANDA. EUGÈNE BULAND. (French School.)

The picture represents a personal canvass, or electioneering, in France. This interior, painted in 1889, recalls the propagandist movement which characterized the period of Boulangerism. Several millions of colored portraits of General Boulanger were hawked about from cottage to cottage, where they are still to be seen hanging framed on the walls, like the portraits of the "Little Corporal" in former days.

The peddler, an old soldier, has displayed his pictures, and is trying to persuade the head of the family; the mother, the children, and the grandchildren listen to his flattering tales, which promise to the people more butter than bread. The eldest son, a man of mature years, listens attentively; but, while all the other faces express a certain sympathy, he holds himself aloof and is unconvinced.

Eugène Buland was born in Paris, and was a pupil of Cabanel and Yvon. He is a *genre* painter, and his work gained a medal of the third class in 1883.



F. J. L. L. L.

PROPAGANDA

Copyright, 1914, by the artist





and presents the subject of the Emmaus
 at the *Salon* of 1892, and at the *Salon* of 1892, 94.
 of the picture was purchased by the state of France, and he hung in the
 museum. All the figures are in the foreground, and the scene itself
 intended to represent the appearance of Christ to his disciples at Emmaus, as de-
 scribed by the evangelists. By a transposition which is entirely accordant with
 the spirit of the French school, as shown in recent exhibitions, Christ is
 in a French peasant's cottage, seated at the table of a family of French la-
 zers. Christ is the guest. He wears a simple white robe, like that of one of
 the priests who assist in the office of the mass. At the moment when he raises
 his eyes to heaven while breaking the bread, the radiance which lights his face
 reveals to his humble hosts the divine character of their guest. Although the
 artist has deprived Christ of his aureole, and has given nothing that would indi-
 cate the God-man, the sentiment of the composition is truly religious.

SIoux LOVERS

The scene of Mr. Snodgrass' picture is laid near
 the mouth of the Missouri River. A dusky lover lies
 in the grass, and, instead of entering
 the water, remains a little distance away.



again to be



THE FRIEND OF THE LONELY
1861

THE FRIEND OF THE LOWLY.

L. A. LHERMITTE

(French School)



L. A. LHERMITTE

Léon Augustin Lhermitte, born at Mont Saint Père, in the Department of Aisne, France, in 1838, occupies an important place in the French school of painting. Imbued with modern ideas, he is inspired only by that which he sees in Nature, especially by scenes of rustic life. He paints labor in the fields, harvestings, and vintages, and chooses the lowly as the subject of his pictures, giving to them the virtues of those who work, who endure suffering, and who preserve the sentiment of the family.

After a great success at the *Salon* of the Champ de Mars, in 1892, "The Friend of the Lowly" was purchased by the state, and will soon be hung in the Luxembourg Gallery. All the figures are in modern dress, and the scene itself is intended to recall the appearance of Christ to his disciples at Emmaus, as described by the evangelists. By a transposition which is entirely accordant with the spirit of the new French school, as shown in recent exhibitions, Christ is seen in a French peasant's cottage, seated at the table of a family of French laborers. Christ is the guest. He wears a simple white robe, like that of one of the priests who assist in the office of the mass. At the moment when he raises his eyes to heaven while breaking the bread, the radiance which lights his face reveals to his humble hosts the divine character of their guest. Although the artist has deprived Christ of his aureole, and has given nothing that would indicate the God-man, the sentiment of the composition is truly religious.

SIoux LOVERS.

DE COST SMITH. (American School)

The scene of Mr. Smith's picture is laid near an encampment of Sioux in Dakota. A dusky lover has stolen forth in the gloaming, and, instead of entering the tepee of his inamorata, he pauses a little distance away, and, throwing back his buffalo cloak, painted with exploits of war and the chase, begins his amorous music. Whether this be sweet or not to civilized ears, it has its effect: the fair one is charmed forth from her tepee, and the wooing of the handsome young savage seems certain to be successful.



DE COST SMITH



SIUX LOVERS

J. C. SMITH



cont. 75

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WILLIAM DUBUI - THE VIRGIN'S HOUSE
PHOTOGRAPHED 1881

THE VIRGIN'S HOUSE.

WILLIAM DUBUFE

(*See p. 8, No. 1*)



WILLIAM DUBUFE

M. Dubufe is the son of Edward Dubufe, a distinguished portrait painter of the Second Empire, who was the son of a portrait painter of the First Empire. M. Dubufe, moreover, is the nephew of the late M. Charles Gounod, the author of *Faust*, and on his mother's side he is the grandson of Zimmerman, the French musician. He has not devoted himself solely to portraiture, for he has been more ambitious, and he has begun with important pictures of a mystical character. In his later years he has occupied himself with portraiture, and he has succeeded; it is probable that henceforth he will

continue this work—without, however, renouncing historical painting.

The Virgin's House is a picture whose elements have been found in the island of Capri, where M. Dubufe has spent many seasons. Impressed by the Oriental character of the houses of Capri and the Casa Miciola, by the limpidity of the atmosphere, the serenity of the sky, and the luxuriant vegetation, whose form, color, and odor recall those of the famous valleys mentioned in the Scriptures, the painter, after making a series of careful studies of landscape and architecture and *fabriquer*, without drawing upon his imagination, has had the idea of peopling his canvas with figures of a religious character. Thus, in *The Virgin's House* one sees Mary clothed in white, her head covered with a veil, descending the steps from the terrace with the Divine Child in her arms. In 1892 M. Dubufe, with the same surroundings, imagined a "Christ Sleeping," guarded by angels; and the scene was laid under a *pergola*, one of the Italian arbors where the vines cling to the walls, bearing bunches of golden grapes.

FLYING ARTILLERY. ENRIQUE VIVERO Y ESTEVAN. (*Spanish School.*)

Señor Estevan, a spirited painter of military *genre*, has found an excellent theme in a phase of the military manœuvres which form so important a part of the life of every European country that maintains a standing army. In comparison with France, Germany, Russia, Italy, and Austria, the Spanish military force is not a remarkable one; but, as has been proved by the engagements with the Moors in the autumn of 1893, the courage and endurance of the soldiers are of a high order.

In this picture Señor Estevan, whose home is in Madrid, represents an officer leading his battery at a gallop, in order to effect a rapid change of position. We may note, in passing, that the artist's name sometimes appears as Esteban, but we have followed his own signature.



FLYING ARTILLERY.

ENVOI A MRS A. HAYES

ENVOI A MRS A. HAYES



CARDINAL LAVIGERIE.

LÉON BONNAT.

(*French School.*)



LÉON BONNAT

Léon Bonnat, a painter classed among the celebrities of his country, a member of the Institute and President of the Society of French Artists, and an old prizeman of the Villa Medici, was at first a painter of historical pictures, but of late years he has devoted himself almost exclusively to portrait painting. We are indebted to him for portraits of the three Presidents of the Republic—Thiers, Léon Grévy, and Carnot—and for those of Renan, Taine, Léon Cogniet his master, and for many others, which will form in the future a historical gallery of high interest. Léon Bonnat was born at Bayonne, in 1833.

Cardinal Lavigerie, recently deceased, was born at Narbonne, in 1825. He was a distinguished personality among the French clergy. Successively Bishop of Nancy and Archbishop of Algeria, it was at Tunis that he ended his career as cardinal. Ardent and adventurous, there was something in him of the soldier; he adopted with enthusiasm the idea of abolishing slavery, and to that end he made a personal crusade, creating a sort of order at the same time military and religious—the “White Fathers”—who should watch the routes of the caravans. He seconded the policy of Leo XIII, and counseled the Catholics of France to sustain the Government of the Republic.

The painter has rendered his imposing aspect and his puissant nature. The cardinal is seated at a table, on which a map is spread; his black cassock, cut by the broad red sash, contrasts with the Roman purple; the red cap covers his head and frames the strong and energetic face, softened by a full white beard which falls over his breast.

THE GAME OF FERRET. A. BARTHOLOMÉ. (*French School.*)

The Game of Ferret borrows its name from the wily animal which belongs to the marten family, and which is often used in France and England in hunting rabbits. All the children are sitting in a circle; they pass from one to another the object which it is desired to seize, and, joined together by a cord which they hold with both hands, they sing at the top of their voices the pretty song of the ferret. The child who is “it,” who must guess the place of the hidden object, stands alone in the center of the circle and endeavors to surprise the sly movements of the players, while her companions make jokes and laugh at her expense. The artist, Albert Bartholomé, was born at Thiverval (Department of the Seine-et-Oise), France.



A. T. H. H. H. H. H.

THE GAME OF FERRET

Copyright 1885 by A. T. H. H. H. H.





F. A. DELOBBE : AFTER THE BATH
PHOTOGRAPHIE GOUPIE

AFTER THE BATH.

F. A. DELOBBE

(French School)



F. A. DELOBBE

This artist was born in Paris. He was a pupil of Lucas and Bouguereau, and he has obtained various honors in the annual expositions, where he was first represented about 1870. The jury has given him awards in the *Salon* of the Champs Élysées in 1874 and 1875, and since then he has been "*bors concours*," or not in competition at these exhibitions. M. Delobbe has borne in mind his studies at the studio of M. Bouguereau, and the character of his subjects sometimes shows the influence of that master, who remains faithful to the study of the nude, and is almost the only representative of the classical school.

A young mother sitting on the bank of a river, shielded by the trees, has just emerged from her bath and is clothing herself. Her little girl, who probably has also "plunged into the waves," in classic phrase, offers her mother some shining cherries. Like a prudent person, the young mother has brought a comfortable *peignoir*, and her blue robe lies on the ground beside her lunch-basket. The landscape is French; the cherries may be those of Montmorency; the type of the bather, fresh and rosy, may be taken from a modest studio model.

VENICE. JULIUS L. STEWART. (American School.)

Although he was born in Philadelphia, Mr. Stewart is an *habitué* of French exhibitions, and many years have passed since he made his *début* at the Champs Élysées and gained his first award. He was a pupil of Zamacôis, Gérôme, and Madrazo, and he has devoted himself to *genre* painting of the larger kind, including several compositions depicting scenes of fashionable life in Franco-American society, like his "Hunt Ball."



JULIUS L. STEWART

The artist is sitting beside the Riva, on the quay of the Lido; or perhaps even nearer—at San Servolo, or at the Armenians. He has before him the entire lagoon, and he embraces the whole horizon of Venice from the Canal of Fusina to the end of the Gardens. The red and brown sails of Chioggia cut the perspective, which stretches away before us and shows us the church of St. Maria della Salute, the Campanile, the Ducal Palace, the Riva degli Schiavini, the sea, and the Gardens. In the foreground the "*barca e pronta*," the gondolier waits, while the beggar stretches out his hat to the foreigners, whose silhouettes are in relief against the water of the lagoon.



L. SAWYER

VENICE





THE
HISTORICAL
RECORD
OF
THE
CITY
OF
BOSTON
FROM
1630
TO
1880
BY
J. W. L. GARDNER
AND
J. W. L. GARDNER
JUNIOR
PUBLISHED BY
THE
BOSTON
PUBLIC
LIBRARY
AT
THE
CITY
HALL
BOSTON
1880





HENRY R. POORE, (LONDON & CITY DIST.)
THE TOWN OF LONDON

CLOSE OF A CITY DAY.

HENRY R. POORE.

(American School)



HENRY R. POORE.

Mr. Poore has chosen a characteristic American subject. The scene is a bridge in Philadelphia, crossed daily by thousands of toilers passing to and from their work, and the varied figures which the artist represents bespeak the cosmopolitanism of American cities. The teamster—wearied, stooping, relaxed, careless of his attire—may stand for a native-born workman, while beyond him is an Italian woman upright under her load, and on the right is an Irish laborer; and other national types may be selected. In contrast with the workmen are the well-appointed riders turning toward their city homes, closing a day of pleasure instead of a day of toil. The buildings of the city and the masts of the shipping in the river appear in the distance.

Mr. Poore has essayed several fields of art, and he has gained recognition in each. He has painted animals, landscape, and the figure. Born in Newark, N. J., in 1858, he was a pupil of the National Academy of Design, of the Pennsylvania Academy, of Mr. Peter Moran, and later of M. Luminais in Paris. His picture of "Baying Hounds," exhibited in New York in 1884, was among the earliest of his works, which received special attention. Since then he has exhibited many works of consequence in New York, Philadelphia, and elsewhere.

DELIBERATION.

RICHARD LINDERUM

(German School)

Three Carthusian friars, assembled in a beautiful sacristy of the style of the middle ages, are deliberating over an important subject of vital interest to their order. They are the wise men of the monastery; all three are in an attitude of reflection. Their finely modeled heads have tempted the artist's brush. A glass of pure water on the table testifies to the vow of sobriety taken by the Carthusians; a flute on a stool suggests the amusements which are permitted them.

The artist, Herr Linderum, was born in Dresden, and lives in Munich, where his pictures are highly valued.



RICHARD LINDERUM



DELIBERATION.

[illegible]



FORTUNE-TELLING.

V. GILBERT.

(French School.)



V. GILBERT

In a French park, on the day of a garden party, when the grass is green and the roses are in bloom, while some of the party play lawn tennis and croquet, and others walk about in the little paths, a group of young women and girls, sitting on the grass, are listening to one of their number who is telling their fortunes. The fortune-teller, bareheaded, is holding the hand of one of her companions, who is already of an age to know something of life, and, examining the lines in it, she is telling her the secrets of her future. In the foreground, rosebushes are blooming; the trees still retain their spring freshness; groups are seen disappearing in the shady walks; and at the farther end of the green lawn, on which the stone bridge stands out in relief, appears the red brick château. The work, French both in conception and execution, is that of a *genre* painter who has made a specialty of these episodes of fashionable life.

MONSIEUR'S MAIL. B. W. CLINEDINST. (American School.)

Mr. B. W. Clinedinst was born in Woodstock, Virginia, in 1860, and studied under Cabanel and Bonnat in Paris. Returning to this country in 1885, he soon made himself known as a painter of *genres*, portraits, and figure subjects of various kinds. He is a member of the Society of American Artists, and has sent many pictures to the exhibitions. He has exhibited in the *Salon*; several of his more important paintings are in private collections in Baltimore and New York; and he has also gained a reputation as an illustrator. This study of a pretty maid-servant whose curiosity is roused by the mail of her master, evidently an artist, is an excellent example of his work.





Copyright 1902 J. G. Brown

THE CARD TRICK.

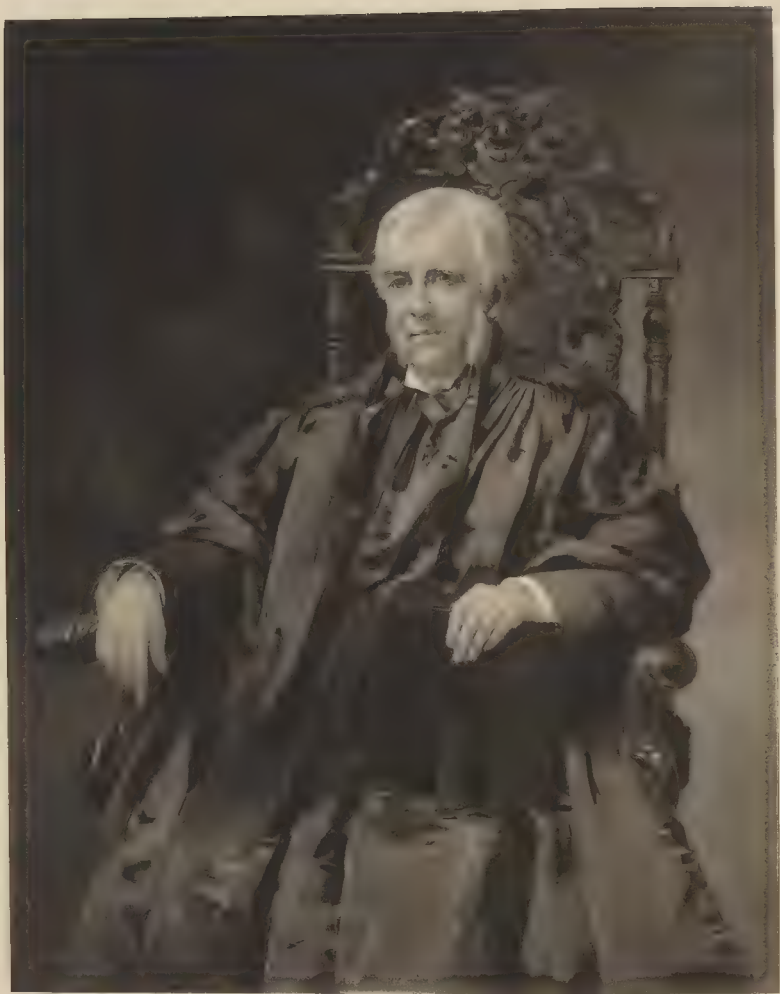
J. G. BROWN

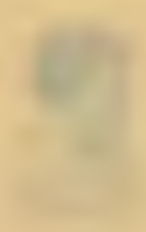
(American School)



J. G. BROWN

It is probable that no American *genre* painter enjoys a wider popularity than Mr. J. G. Brown, and this has been earned in large measure by the faithful representation of one class of subjects—the *gamins* of the city streets. Mr. Brown was born at Durham, England, November 11, 1831. He began his studies at Newcastle-on-Tyne, continued them at the Edinburgh Academy, and in 1853, on his removal to this country, he entered the schools of the National Academy of Design. His professional life has been passed in Brooklyn and New York, and he has become a conspicuous figure in the art-life of the latter city. He was chosen an associate Academician in 1862 and an Academician in 1863, and he has been frequently elected to office in this organization. He is also a prominent member of the American Water-Color Society, and of other bodies of artists.







WILLIAM HENRY HARRIS

PORTRAIT OF OLIVER WENDELL HOLMES.

SARAH W. WHITMAN

(*American School.*)



SARAH W. WHITMAN

No portrait at the Chicago Exposition can make a closer appeal to cultured Americans than this presentment of the gentlest of autocrats, the poet and essayist, who since Lowell's death sits at the head of the faculty of American letters. From the appearance of the lyrical protest which saved the gallant old frigate *Constitution*, sixty-three years ago, down to the last of the felicitous talks *Over the Tea-cups*, Dr. Holmes has written nothing for which the reading world has not been in some degree the better. This is not the place for a recapitulation of the collected lyrics and satires, odes and poems of occasions, essays, novels, and professional writings, which have proved his command both of lightness of touch and of a seriousness of purpose, sometimes underestimated by those who have looked upon the author of *The One-hoss Shay* as first of all a humorist. His fruitful career in his own profession, as practitioner, author, and Professor of Anatomy in the Harvard Medical School, is suggested in the academic cap and gown of this portrait, which is lent to the Exposition by the College of Physicians of Philadelphia. The artist has given us a faithful likeness of the well-loved poet and autocrat looking no older than when, in the same scholastic garb, he sat by Lowell's side in the wonderful gathering in Sanders Theater, when Holmes in verse and Lowell in his oration commemorated the two hundred and fiftieth anniversary of Harvard University.

Mrs. Whitman, the vigorous and accomplished artist to whom we are indebted for a portrait whose value will increase every year, was a pupil of William M. Hunt, in Boston, where her professional life has been passed.

BESSY. ELLEN DAY HALE. (*American School.*)

The painter of this charming picture of childhood is the daughter of the Rev. Edward Everett Hale, of Boston, and her home is in that city. Miss Hale has studied both in Boston and abroad, and she has devoted herself for the most part to portraiture and *genre*.

The sweet but grave expression of the child has been rendered with admirable tact and certainty, and the picture forms a wholly delightful addition to our studies of child life.



ELLEN DAY HALE.



ELLEN DAY HALD

BESSY.





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MINU VEDDI R THE SURROUNDING SOVIET UNION DO NOT END R. 11TH
LONDON, 1911.

THE SORROWING SOUL BETWEEN DOUBT AND FAITH.

ELIHU VEDDER

In Soul of Night



ELIHU VEDDER.

Mr. Vedder, like Mr. George Inness and Mr. Winslow Homer, has held a place by himself in American art for a generation. Here the likeness between the three artists ends. Mr. Vedder has been not inaptly called a thinker who paints. In other words, his approach to art is not on its sensuous or technical side, but on the intellectual and ideal, and his following is distinguished by its earnestness and devotion. His pictures represent a nobility of purpose which is wanting in the realistic art of the day; and if their significance has an esoteric quality which is sometimes strained, the presence of imaginative endeavor is none the less to be appreciated. The picture before us is a worthy example of his manner.

This distinguished artist was born in New York, in 1836. After a brief period of art study in this country he went to Italy in 1856, and for a considerable part of his life his home has been in Rome. He was elected to membership in the National Academy of Design in 1865. Among the earlier of the pictures which gave him a distinctive place in our art were the "Arab listening to the Sphinx," the "Lair of the Sea-Serpent," and "The Lost Mind." At Philadelphia, in 1876, he was represented by his "Greek Actor's Daughter," and the Paris Exposition of 1878 contained his "Cumæan Sibyl" and "Young Maugar." In 1883 Mr. Vedder designed an elaborate series of pictorial accompaniments for the *Rubáiyát* of Omar Kháyyám, which attracted much attention.

AUTUMN SUNSET L. APOL. (*Dutch School*)

The artist has chosen the hour when the sun, slowly sinking lower, is about to disappear beneath the horizon. The sky is all ablaze with light, and the dead branches and withered leaves are gilded by the radiant sunset. On the road which skirts the verge of the woods a peasant, who has finished his day's work, is jogging homeward in his cart. The Dutch artists often portray for us this hour of sunset. The scene of this picture is at Arnhem, in the province of Gelderland, so often celebrated by Hobbema. M. Apol, who is a knight of the Orders of the Oak Crown and of St. Michael of Bavaria, gained new honors at the Exposition of 1889 in Paris.



L. APOL



L. 1895

AUTUMN SUNSET.

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Notes. I. 2



G. CHARPENTIER-BOSJO : A STOLEN KISS.
PHOTOGRAPHURE GOUPIE.

A STOLEN KISS.

G CHARPENTIER-BOSIO.

(French School.)



G. CHARPENTIER-BOSIO

Gaston Charpentier-Bosio was born in Paris, in 1858. He obtained an honorable mention at the exhibition of the Society of French Artists, in 1892. He is a pupil of Bouguereau and Robert Fleury, and usually devotes himself to *genre*, although he has painted some portraits.

The subject treated in this picture is the old, old story which is told every day. The lover from the village, who has been loitering near the farm, seizes the moment when the men are in the fields, the young girl alone, and the mother asleep, to snatch a furtive kiss from his inamorata. It is a beautiful summer day; the window is open, and the blonde maiden is sitting on the ledge, not thinking of danger. Her mother had taken the *Petit Journal*, and was counting on the interest of news of horrible murders, distressing suicides, mad dogs, and the crops, to keep herself awake; but her eyes are closed—the paper drops on her knees. The lover, who hails the opportune moment, and probably reckons on the soporific effect of reading on unaccustomed rural eyes, has advanced rapidly and stolen a kiss, which is the sweeter because the mother is sleeping very lightly; and so the daughter is divided between pleasure and fear. The lover, with his old hat and brown clothing, seems rather a sailor from some little Norman port than a cultivator of the fields. The observer will find, perhaps, that the cottage is very empty—it wants at least a cat and some accessories pertaining to cookery and work. This Flemish neatness is not at all characteristic of rural France.

ZOUAVES IN THE FIELD. MARIUS ROY. (French School.)

Marius Roy paints chiefly scenes of military life. In the picture before us the Zouaves—the most popular corps in the army—are encamped, and are occupied with the duties of the bivouac. They have laid aside their arms; some are eating their soup, while others are cleaning their accouterments. In the background the pot is smoking, and the men on duty are preparing supper for the company. A sentinel, wearing the military medal, leaning on his gun, his knapsack on his back, with the cross-belt and the drinking-vessel, is on the alert for any alarm.

The artist, who was born at Lyons, was a pupil of Boulanger and of Jules Lefebvre. He has painted many portraits in addition to his military subjects. In 1883 he obtained a third-class medal at the *Salon*.



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M. A. ROY

ZOUAVES IN THE FIELD



The Academy



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VIEW ALONG THE CANAL FROM A POINT NEAR THE OREFUSK, WITH THE AGRICULTURAL AND LIBERAL ARTS BUILDINGS ON THE RIGHT,
THE MACHINERY AND ELECTRICITY BUILDINGS ON THE LEFT, AND THE ILLINOIS STATE BUILDING IN THE EXTREME DISTANCE.

The Austrian, Russian, Danish, and Norwegian sections are representative of the best work produced by the artists of these countries. They are presided over by men who are keenly alive to the necessity of making the people of the world familiar with the products of their artist exhibitors. The interests of the Swedish section have been cared for by the versatile artist Anders Zorn, whose work, gracing as it does the galleries of the Swedish section, has increased the number of his many friends and admirers.



ENTRANCE OF TRANSPORTATION BUILDING.

In studying the various collections grouped in the galleries, a careful observer will note the fact that many branches of art work are not represented. In assuming the responsibility of organizing the department, the director found himself in possession of a classification upon which he was to base his work that had already been prepared for him by the National Commission. This classification did not embrace all branches of art that go to make up a complete representation of work usually found among art exhibits of an international exposition. However, difficult as has been the work of bringing together a dignified collection, the result can not fail to commend itself to the student.

Perhaps the most difficult task that the director found confronting him was the formation of the United States section. In this undertaking he hoped to demonstrate the fact that the work produced by Americans entitled our country to high rank among art-producing nations. To attain this object, and at the same time give it educational value, it was resolved to divide the collection into two sections: First, a retrospective collection, to embrace representative works produced from colonial days to 1876; secondly, a collection to contain contributions from artists of works produced between the year 1876 and the present time. It was realized fully that the position held in this Exposition by our artists as compared with the artists of other nationalities would have much to do with determining the general estimation of our art by our own people as well as by foreign visitors for many years to come. It was urged upon American artists in the various sections of this country, and in art centers abroad where American artists congregate, that it was of the highest importance that a collection be of the finest quality obtainable; that each example shown represent the highest achievement of the artist, and that the collection as a whole represent in a dignified manner the best productions of our art.

It will be seen at once from this that, under the peculiar conditions governing all public enterprises in our country, great care was essential in formulating and carrying out plans, in order to obtain the desired result. The lack of a central power—a dominating influence—was apparent from the start. The State officials, appointed under the act of Congress which made the Exposition a national affair, in some cases believed firmly in their right to dictate; they felt that the art interests of their immediate locality demanded every concession on the part of the director of the department, and this to such an extent that at times it was almost impossible to proceed in that simple and direct manner that alone assured success. To centralize and create a working force that would arouse the interest of artists, and at the same time prevent the galleries devoted to the United States section from being weakened by indifferent work, advisory committees were established in the principal art centers of America, as also in European cities where American artists reside. The duties of these committees were to create interest among the artists and to stir them to their greatest endeavors. At the proper time these committees were merged into juries, and each committee was augmented by members of committees in other States. By this method the juries lost their local coloring, and were rendered independent of the possible influence of sectional feeling. The various meetings were held in New York, Boston, Philadelphia, and Chicago—and abroad, in London, Paris, Munich, Florence, and Rome.

The work in this country was greatly facilitated by the prompt and efficient service rendered the department by the State authorities of Pennsylvania and

Massachusetts in their ready support of the advisory committees and subcommittees appointed in the charge of the art interests of those States. Later, the State authorities of New York made it possible for the advisory committee appointed for New York to send a dignified collection of examples to enrich the American section.

Among the various art sections in the three pavilions, nowhere is found greater variety of subject and technical treatment than in the United States galleries. In walking through these galleries we find on one side works possessing



ENTRANCE HORTICULTURAL BUILDING.

the technical qualities of the French school; on the other, German; then again may be seen pictures that evidently were influenced by the Dutch school—echoes, in fact, of every master and of every school that we have known in our time. To many persons this fact might be discouraging, but not to the student who ponders on the environments and conditions of American life. Having the instincts and modes of life of many nationalities, it should not seem strange that our art possesses the peculiarities of each. Our students early in life seek the

masters of foreign schools, imbibe their sentiments and technical qualities, and reproduce them in their own work a second, third, or fourth remove from the original. It is not an unusual thing to hear pessimistic expressions as to the probability of there ever being an "American school." In this craving for variety, that is so strongly manifested not only in the work of our artists but in work controlled and influenced by artistic people, have we not an element which may result in good if wisely directed? May it not be possible that out of this there will grow something which will eventually take shape as a universal school, possessing qualities of the French, German, Dutch, and other schools, without servilely copying any one; and may not this, when combined, lead to the production of work having the elements of the universal? When the people of our country shall be sufficiently strong in their judgment to recognize merit independent of the reputation of the producer, then will not our artists express in their work their own individuality, the life of our own people, and from efforts made under such conditions develop a technical school which, while possessing the very elements of the universal, will represent the characteristics of the American school?



MUSIC

By WALTER MACWEN

One of the Decorative Paintings on the Tympana of the Towers of the Manufacturers and Liberal Arts Building.



PART OF GROUP ABOUT MAIN ENTRANCE OF MANUFACTURES AND LIBERAL ARTS BUILDING
KARL BITTLER, SCULPTOR.

THE STORY OF THE EXPOSITION

By MAJOR MOSES P. HANDY, CHIEF OF THE DEPARTMENT OF PUBLICITY AND PROMOTION



MAJOR MOSES P. HANDY
CHIEF OF THE DEPARTMENT OF PUBLICITY AND PROMOTION

THE World's Columbian Exposition, as it exists at Jackson Park, in the city of Chicago, may be said to be the culmination of international expositions of the industrial, mechanical, and fine arts. It is the result of the development of the world during the four hundred years since the discovery of America. It represents the application and realization of the ideas of the most able men in the country, who for many years have devoted themselves to a consideration of the proposed enterprise.

Congress, the press, and the people have been unanimous for a decade in declaring that some memorial celebration, of a proper kind, should be held in the United States in the years 1892 and 1893, in honor of the discovery of America by Christopher Columbus. It was in 1888 that this sentiment crystallized into a design for an International Exposition. Within a year from that time the enterprise was favored by the approbation of the entire nation, and it became settled that the Exposition would be held.



H. W. PALMER
PRESIDENT OF THE NATIONAL COMMISSION



INTERIOR OF ADMINISTRATION BUILDING.

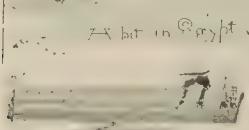
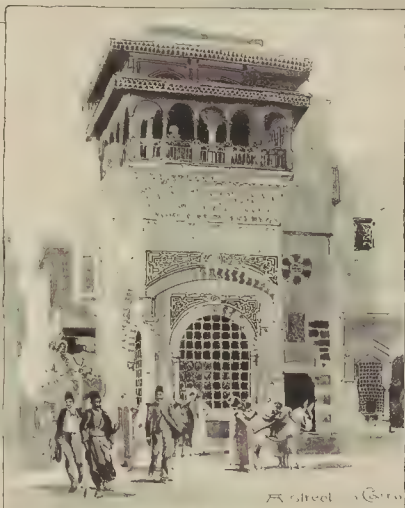
Several cities of prominence in various sections began movements to secure this proposed World's Fair for themselves. The citizens of Chicago were early in advancing in this direction. Long before any action on the part of Congress was taken, it was discussed in the public prints of that city and agreed that concerted effort should be made.

The Mayor of Chicago, the Hon. De Witt C. Cregier, in pursuance of this idea, made official call for a meeting of influential citizens, with a resulting decision to enter into the competition. Preliminary organization was formed, and the utmost enthusiasm aroused. The principal competing cities in the strife with Chicago were St. Louis, New York, and Washington. The campaign was active, and much more

businesslike than many of the political campaigns of our country. The mails and the newspapers were the mediums of effort. When the work had reached such a point that the time had come for Congress to choose between the competing points, each one of them sent to Washington a powerful lobby of influential citizens. These had hearings before the Congressional Committee, and the question of the choice of location for the great World's Fair was finally brought before the House of Representatives for a vote.



THE ADMINISTRATION BUILDING, EARLY MORNING.
RICHARD M. HUNT, ARCHITECT



Soudanese and Chinese actors

SCENES IN THE MILWAY PLAISANCE
DRAWN BY HARRY PENN

in the interests of the Fair. The telling work which had been done was shown on the first ballot, when Chicago led New York by more than forty votes. Eight ballots sufficed for a decision, when New York received one hundred and seven votes, St. Louis twenty-five, Washington eighteen, and Chicago, the winning city, one hundred and fifty-seven.

It was to have been expected that municipal pride, and even jealousy, should be displayed before, during, and after the contest. But before the Fair was completed this had almost entirely disappeared, and the rival cities were co-operating most heartily with Chicago's enterprise. It was soon recognized, too, in almost every quarter, that the choice made was the wisest possible.



"THE TRIUMPH OF THE REPUBLIC"
FOUNTAIN, BY FREDERICK MACMONNIES.

The act of Congress which provided for the Fair was introduced in March, 1890, by Senator Daniel, of Virginia. The revised act was passed and approved by the President, April 25th of the same year. This act of Congress, which gave to the Fair its national character, made provision for the means of government. A National Commission, to be designated as the World's Columbian Commission, was to be appointed by the President, and by the Governors of the States, to be composed of two commissioners from each State and Territory, and eight commissioners at large. These commissioners, when appointed, were to meet at Chicago and organize, after which they were authorized to accept such site



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